Fort Worth Weekly Gazette.

DEMOCRAT PUBLISHING CO. FORT WORTH, TEXAS, FRIDAY, DECEMBER 14, 1888. VOL. XIX: NO. 1.

THE GAZETTE.

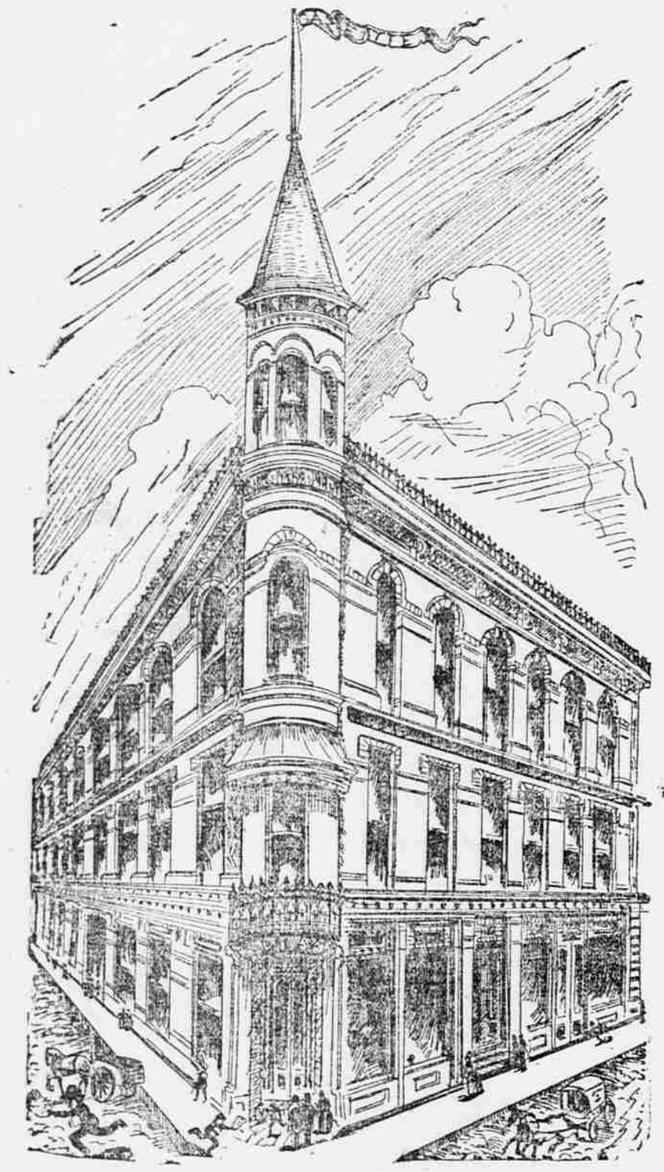
THE PAST AND PRESENT OF THE FAVORITE NORTH TEXAS NEWSPAPER.

THE HUMBLE BEGINNING AND THE PRESENT GRATIFYING PROSPECT FOR THE FUTURE.

The History of The Gazette is the Histoty of Fort Worth, for the Twain Are One.

PRETTY CLOTHES DO NOT MAKE A PRETTY BIRD AND THE GAZETTE WILL ACT ON THE MAXIM THAT PRETTY IS AS PRETTY DOES.

Few newspapers attain prominence or power without passing through many vicissitudes and encountering many obstacles. The history of most of the great journals of the country is the history of hard work and patient endeavor upon the part of those who made them great, and, all too often, the history of ruin and despair. The cause for this is found in the fact that your true newspaper man is too enterprising for his surroundings. He tries, as the "prints" are wont to express it, to "run a nonpareil paper in a small plea town." The result is years of hard work, with poor returns, and frequently the necessity of letting go just as the "boom" is coming which enables some other to reap what the pioneer has sown. Some newspapers have sprung into existence full panoplied like Minerva from the brain of Jupiter; but newspaper growth usually has been slow—first a weekly with a few hundred pounds of long primer and a Washington hand press; then a small daily, turned off by hand on a country Campbell; a growing circulation demands faster printing, and a double cyclinder Hoe is purchased, and finally increased advertising patronage and the demands of readers require more space, and trains departing at an early hour make increased facilities for rapid printing a necessity, and then come smaller type and a perfecting press, which prints all the pages of the paper at one time, and turns them out at the rate of many thousands an hour. At first an editor, a compositor and a "devil do all the regular work, while here and there a voluntary correspondent sends in the "items" which he can find and manufacture in his neighborhood: at last, a business manager, with clerks, bookkeepers and assistants, runs the counting room, the editorial and news matter is prepared by editors and correspondents counted by hundreds, and set up by compositors numbered by the score. Such has been the history of the Fort Worth GAZETTE.



THE OLD DEMOCRAT.

In October, 1871, Messrs. K. M. Van Zandt, Sam Evans, W. H. Overton and John Hanna bought a small plant and founded the Fort Worth Democrat, a weekly paper of which J. W. Cleveland, a country school teacher, was made editor. Early in 1872, John D. Templeton became editor of the paper, continuing in that capacity until January 1, 1873, when B. B. Paddock, who had purchased the whole outfit, assumed entire control. The Democrat had been established by public spirited men, for the public good, and Captain Paddock did not let it falter in the good work for which it was originated. Early and late, from one year's end to another, in season and out of season, it labored for the upbuilding and general prosperity of Fort Worth. The Weekly Democrat was continued with success up to July, 1876, when it was converted into a morning daily. But Fort Worth was not yet ready for a paper such as Editor Paddock published, and after a hard, brave struggle for a few years, the daily edition was suspended. It was only allowed to lie dormant a few months, however, and early in 1881 it was revived in the form of a four-column folio, and the announcement made that it would be enlarged and improved as business justified. It grew in popularity and soon increased in size. The Associated Press report was printed and a special service created. In a short time instead of a four it was an eight-column sheet. During the suspension of the Democrat a daily called the Advance had been started. The two papers were soon consolidated and the Democrat-Advance was the only morning daily in Fort Worth.

THE GAZETTE.

In August, 1882, the Stock Journal Publishing Company, with George B. Loving as manager, purchased the Democrat-Advance and, changing the name to Fort Worth Daily GAZETTE, increased the plant, multiplied the editorial force, added to the list of correspondents, built up the special service, and prepared to give Fort Worth such a newspaper as had never been published in the city. Shortly afterward the name of the company was changed to the Loving Publishing Company, but the paper remained in the same hands. In 1883 another change was made and the Fort Worth Publishing Company become owners of THE GAZETTE. In 1884 the paper was sold to George B. Loving, and early in 1885 he sold it to The Gazette Printing Company. Under this ownership it was run until August 15, 1885, at which time, owing to numerous complications, the paper was suspended. As soon as THE GAZETTE suspended, a number of enterprising gentlemen formed a company under the name of the Democrat Publishing Company, obtained a charter and began the publication of the Fort Worth Daily Democrat. Mr. Loving, however, only allowed the THE GAZETTE property to lie idle for two weeks, and on September 1 the paper was started up again. Ten days later THE GAZETTE plant, books, franchises and good will were purchased by the Democrat Publishing Company, and on September 12 it took charge with the announcement that next day the paper would appear as the Democrat-Gazette. During the day, however, the plan was changed, and the old name, Fort Worth Daily GAZETTE, was adopted instead of the hyphenated affair.

UNDER THE NEW DEAL.

With the new company THE GAZETTE took on new life. The newspaper business was very lively in North Texas during the latter part of 1885 and the first part of 1886. The Dallas News was established and the old Dallas Herald made a spurt for life. Then the Herald went down and the field was left to THE GAZETTE and the News. THE GAZETTE set the pace. As it had been the first paper in Texas to print an eight-page paper every day, so it was the first to add special features to the Sunday edition. It ran up to twelve pages on Sunday, then to sixteen, and finally, on Sunday, March 6, 1886, a twenty-page edition was printed. A serial story feature was added, articles from special writers were presented, and the Sunday GAZETTE became the paper, par excellence, of the Southwest. Of course, all this cost money, but no newspaper was ever built up in the face of strong opposition without money. So it was with the GAZETTE. It cost money to put it on a solid basis, but the enterprising men who backed it had faith in their undertaking; they neither stopped nor faltered, and the foundation was laid broad and deep and strong in the minds and hearts of the people. The policy pursued by the Democrat Publishing Company has been productive of the best results, and the paper, from being a charge on its owners, has been made as solid financially as it has ever been popular. In 1887 it cleared a large percentage on its capital stock, and from that time it has gone on "from strength to strength, conquering and to conquer."

THE NEW OUTFIT.

With the growth and prosperity of THE GAZETTE came the necessity for increased facilities. The old hand press had been superseded by a country Campbell, turned by hand; steam was afterwards introduced, and finally a fast double-cylinder Hoe had been procured. From a small, one-room establishment it had branched out until it filled two stories of a large house on Second street. But a faster press, more room, and a new dress were needed, and so in the spring of 1888 the stock was increased and enough money added to the accumulated earnings of the paper to buy a perfecting press, an entire new dress and all the facilities needed for publishing a first-class morning newspaper in the most approved modern style. A contract was made with General J. M. Peers by which a building was erected and arranged especially for THE GAZETTE, divided into rooms and offices to suit, and fitted and furnished with all the modern conveniences.

And now, on the 9th day of December, 1888, with a smiling and happy face, dressed in an entire new wardrobe, in new and attractive form, enlarged and beautified, but still the same old newsy, warm-hearted and clean-minded newspaper as of old, THE GAZETTE greets old friends and new with renewed assurances of that faithfulness for the future which it has maintained in the past. Offices northwest corner Rusk and Fifth streets, business department down stairs, editorial rooms on second floor.

THE GAZETTE'S NEW HOME.

THE GAZETTE building is located at the corner of Rusk and Fifth streets, covers an area of 25x95 feet, and is three stories high. In addition to this THE GAZETTE occupies some additional space in an adjoining building. The first floor of THE GAZETTE building is divided into two rooms, one facing Rusk street being used for a counting room. This is fitted and furnished in comfortable and convenient style for the business manager and his corps of assistants who aid him in attending to the wants of advertisers and other patrons, from whom are gathered the sinews of newspaper warfare. In the rear part of the first floor is the press room, of which more anon. The second floor is divided up into editorial rooms—of which there are five—and a stereotyping room. On the third floor is the composing room.

This building was designed and constructed especially for a newspaper office, and it is well regulated, conveniently fitted and furnished, and is undoubtedly the most convenient and best appointed newspaper building in Texas. If the reader is interested in learning how a newspaper is made, and will place himself (or if it be herself, all the better), under the guidance of the writer he shall be taken all through the establishment, and a trip through ought to make him a pretty good journalist.

THE BUSINESS DEPARTMENT.

We go to the business office first, for it is the foundation upon which the whole superstructure must rest. No matter how gifted the editorial writers, how keen scented the reporters, or how graphic the correspondents, if the financial policy of the paper be not sound, it cannot prosper. Therefore we start at the counting room. Here we find the business manager with a number of clerks, book keepers and assistants, each with his own particular line of work to do. Suppose we go in for the purpose of inserting an advertisement. We are referred to the "ad" man, who asks how much space is wanted, for what length of time, and upon what particular page—for each of these considerations enters into the question of price. Having been informed, he gives the price. We accept and hand in the "copy." The copy is marked for the foreman of the composing room, telling him how many columns it is to occupy, what length, where it must be placed, and how it must be set. The copy is then turned over to the bookkeeper, who enters it in his day book, and afterward sends it up to the composing room. The advertising man takes the paper each day and marks with a blue pencil those "ads" which are "dead" (that is, have been printed as often as the contract calls for), and those which are "live" (that is to be inserted again) and sends it back to the composing room, so that that the "make-up" may know just what goes in the paper. He also furnishes the book-keeper with a sheet, showing the standing of each "ad," by which the latter posts his books and makes out his bills.

Perhaps, though, you desire to subscribe for the great family newspaper. If so, you are turned over to the subscription clerk, who takes your money (cash in advance always) and your name. If you reside in the city he takes your street and number and sets it down, together with the length of time for which you have paid, in a book made expressly for that purpose. Then he makes a copy of the entry on a slip of paper and hangs it on the "hook" for the carrier upon whose route your residence lies. Next day you have THE GAZETTE delivered to you in time for very early breakfast. If you live out of the city your postoffice address is noted, and a duplicate "hooked" for the boy who makes up the mailing galleys. It is printed upon the slips used in the mailing machine and the next issue of the paper will go to your address, to be followed by each succeeding one until the time for which you have paid expires, when your name will be dropped.

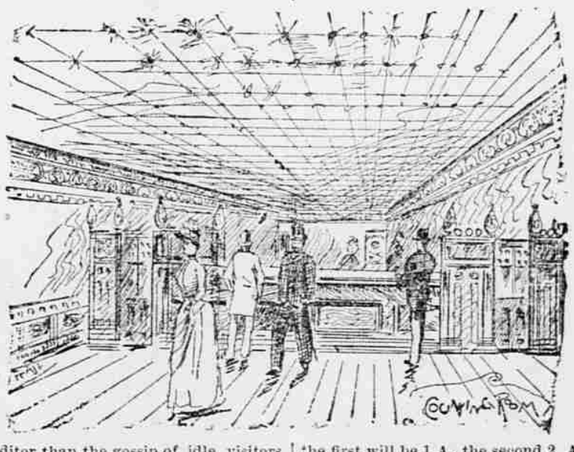
THE EDITORIAL DEPARTMENT.

Having transacted our business, we

will now proceed, if you please, through the remainder of the building. First we go up stairs, turning to the left on the first landing. Entering the nearest door we find ourselves in a small room which opens into another, and that into a second, and so on unto the fifth. These are the editorial rooms, known in the slang of the "gang" as the "brainery." Here, at the front end of the hall, is the office of the managing editor, a neat little snuggery, in which books and papers are piled in that "disorderly order" so dear to the man who wants his effects left strictly untouched by all save his own hands. Adjoining this is the office used by the editorial writers. Here you find all the late exchanges piled upon the table, and a large and continually increasing number of volumes in the book cases. Next comes the den of the literary editor, followed by that of the city and of the railroad editor, and last, that

of the telegraph, live stock and commercial editors.

If our visit is made in the day time, we will find these rooms almost vacant. The telegraph editors have nothing to do until night, when the press reports and specials begin to arrive, and the local men are at work on the street, working up the occurrences of the day. We will find the managing editor at his desk, the editorial writers busy with "leaders" and "paragraphs," and the literary editor deep in the last new novel or the late magazines. We must not interrupt these workers with too long a call. The managing editor is plotting the campaign for to-morrow's paper—for the work for each issue must be laid out as the plans for a battle—the assistants are deep in the facts and figures, the premises and conclusions of economic science; literature, fresh from the press, is more interesting to the literary editor than the gossip of idle visitors could possibly be. All the editorial matter, save that upon important matter contained in the telegraphic reports, is prepared in the day time and put in type early in the night, so as to be out of the way of important news that may arrive late.



Suppose, however, we go at night. Then there is work, to be sure. The whole establishment is in charge of the night editor, a lynx-eyed, ready-witted fellow, who knows newspaper business "from the ground up," and who is capable of being in several places at the same time, and doing half a dozen things at once. We may engage him in conversation, for if he has anything to do he will let us know, politely but firmly, and there is no danger of our interrupting the work while he is about. He won't allow it. The reporters, if they are in, are all busy writing up what they have gathered; the telegraph editors are rushing through the Associated Press "stuff" and the "specials," which are laid upon their tables by the telegraph messengers. THE GAZETTE takes all the report sent into Texas by the Associated Press, gathered by its correspondents the world over, and embracing 7000 to 8500 words. It also has about 300 special correspondents, located throughout Texas and at prominent points in other states. The matter sent in by press and special must all be "handled," condensed or filled out, as the case may be, heads written, and marks put upon it denoting the department for which it is intended. It is then put into a dumb waiter and sent to the composing room upstairs.

AMONG THE TYPESETTERS.

"Let us hurry upstairs," says the accommodating night editor, "and we will see what becomes of the matter just sent up."

We do hurry, and arrive in the composing room just as the foreman takes it from the dumb waiter. Here we see twenty-five or thirty men at work in silence—nothing being heard but the "click," "click," of the types against the "sticks." Everybody knows how type is set, and it is done in a large office just as in a small one, so we need no information on that point.

"But, where so much matter is set up, how is everyhing kept in order, so that it will appear in its proper place?" you ask. It is simple enough, and we will watch the foreman to see how it is done. The articles he has just received he cuts into "takes," each of which he marks with a figure and a letter. For example, the first will be 1 A, the second 2 A, and so to the last. These takes vary in length according to the time the copy is received. If it is early they are longer, perhaps each one will make 1000 ems; they are made shorter as the hour is later, and after 1 a. m. each one will make but four lines. After being cut and marked, they are placed on a hook, from which they are taken by the several compositors as they finish the "takes" already "in hand." Let us follow one. The first to go is 1 A, which is on top. A compositor takes it, goes to the "head letter cases" and sets up the "head." He then goes to his own "cases" and sets the body of the article. When that is completed he carries his stick to the "dumping stand," takes the matter out and sets in a brass galley, putting a numbered "slug" at the end, to show who set it, and laying by it a slip of paper upon which is marked 1 A. The man with 2 A will set his matter just below it, and this will be continued by those who have "A" matter, until the article is finished or the galley filled, when it will be proved by the "galley boy," the proof read and marked, and the matter carried to each compositor who has made two errors, that he may correct them.

If you will stop and consider the fact that each letter, each punctuation mark, and each space used in a newspaper must be handled separately, you will see that the work of type-setting is one that must be done with great skill. Let us take the Sunday edition of THE GAZETTE. There you have eighty-four columns of matter, each column of which contains about 8000 different pieces of type metal, or 672,000 pieces in all. And yet some people complain of typographical errors, and smart reporters call the composing room the "butchery." The wonder is there are not more mistakes.

Well, when the proof has been read and the galley corrected, it is carried to the man who makes up the forms. Here we find a brass table built on a stand which moves on wheels. This is an "imposing" table, and has a steel chase upon it, just the size of one page of the paper. Suppose the article of which we are keeping track is an important one and is intended for the first page of the paper. The "makeup" has the "head" of the paper, the "date line" and the first page advertisements placed in position inside this chase. As fast as he gets matter for the first page he puts it in the chase, until finally it is full. He then "locks it up," that is, tightens it with screws in the sides of the chase so that every piece of type will be held in its place. When this is done the table, with the "form" on it, is wheeled upon the elevator and carried down to the

STEREOTYPE ROOM.

Be it known that THE GAZETTE is not printed from type, but from a "counterfeit presentment" made right here in the building. And in the work of making a newspaper there is nothing of more interest than the making of the stereotype plates upon which the printing is done.

As soon as the "form" which we have seen "made up" reaches the stereotype room, the table is seized by the stereotyper and his assistants and whisked off the elevator. One of them seizes a wrench and loosens the screws in the chase, while the other grasps a mallet and "planer." When the "form" is loosened sufficiently, it is "planed" down—that is a block of wood with a smooth surface is run over it and at the same time pounded with a mallet until no piece of type stands higher than its fellows. After the "planing" process the form is again tightly "locked." A brush is then worked over the face of the type to clean it, and some sort of preparation put upon it to keep the "matrix" from adhering. The stereotyper then takes what looks like a piece of thin paste board, thoroughly wet, and a little larger than one page of THE GAZETTE. It is made of alternate layers of papier mache and tissue paper, glued together. They are kept damp, and are perfectly soft and pliable. This is spread smoothly over the face of the type. Then the stereotyper and his assistant each takes a large, flat brush, made of heavy bristles, and with steady, downright blows, pounds upon the surface of the papier mache. The bristles are set so close together in these brushes that the "beating" makes a noise like pounding with a mallet. They drive the soft papier mache down into the open spaces in and between the letters until the impress of every point is made in its pliant surface. Two or three pieces of blanket, just large enough to cover the "form" are taken from a wire overhead and spread over the form. The form, with papier mache and blankets, is then pushed on to a large table with a smooth surface, and having upon it what looks like a large letter press. The form is slid under the press, which is screwed down upon it with all the strength of two able-bodied men. This is a "steam table." That is to say, it is hollow, and pipes from the boiler down stairs carry steam into it, rendering it so hot that the soft, wet papier mache is in six minutes made perfectly dry and hard. At the end of six minutes the press is unscrewed, the form slipped from under it, the blankets removed and the matrix taken off, dry and hard, and presenting to view the full front page of THE GAZETTE, each letter cut sharp and clear into the matrix.

The stereotyper trims the edges of the matrix with a pair of heavy shears, and then arranges it inside the "casting box," a machine which resembles half a cylinder fixed in a heavy iron frame. When the matrix has been put in and fastened in place by steel rods on the sides, the casting box is closed up by a large half cylindrical shaped piece of casting which fits into it, leaving a space of about an eighth of an inch between the face of the matrix and its own surface. Standing near is a cauldron filled with stereotype metal in a molten state. A large ladle, with two handles, is dipped up full by the stereotyper and his assistant, and the liquid metal poured in the casting box on top of the matrix. It takes it a moment only to harden, and then the box is opened, and the workmen, using thick cloths to protect their hands, take out the cast, with the matrix sticking to it. The matrix comes off without trouble and there, in the form of a half cylinder, you have a perfect counterfeit of the form brought down from the composing room, with every letter, every comma, every figure perfect. The type has been sent back to the composing room by means of the elevator, and the plate, after being properly trimmed, is sent down to the press room. The making of this plate from the time the form came down until the plate itself is sent out completed, has occupied just eleven minutes, including the six it took the matrix to dry in the steam table.

THE ILLUSTRATIONS.

But there is one other department which we must investigate before the paper goes to press. It is that in which the pictures used to illustrate THE GAZETTE are made. As the artist keeps his work a "dead secret," we must investigate his den in his absence, and late at night is the best time to do it. So here we go: The illustrations in THE GAZETTE are engraved on what are called "chalk plates." These plates are made of steel, about an eighth of an inch thick, and are coated with a plaster composition another eighth of an inch thick. This plaster has the property of adhering closely to the smooth surface of the plate, is very soft and easily cut through, but does not "chip" off during the process of cutting. The artist first makes on paper an outline drawing of the subject he wishes to produce. This is then traced on the chalk. The lines traced are cut with a "graver" through the chalk till the point of the tool scrapes against the plate below. These "gravers"

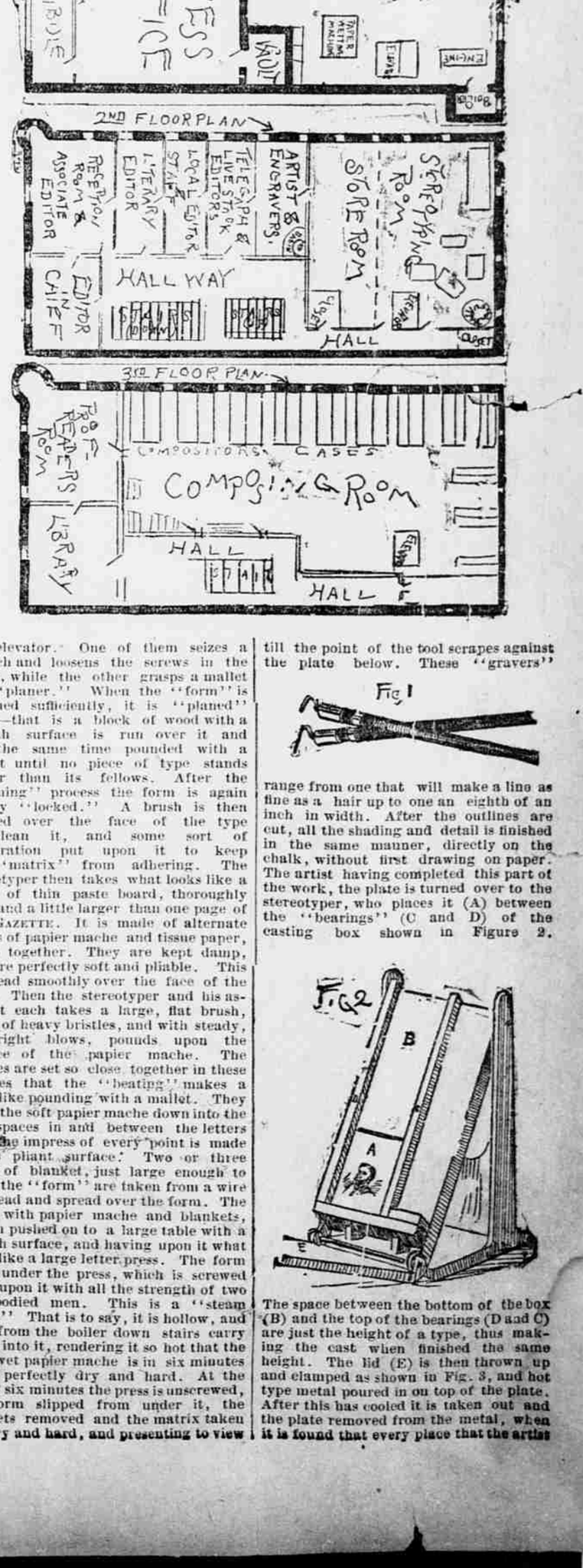


Fig 1

range from one that will make a line as fine as a hair up to one an eighth of an inch in width. After the outlines are cut, all the shading and detail is finished in the same manner, directly on the chalk, without first drawing on paper. The artist having completed this part of the work, the plate is turned over to the stereotyper, who places it (A) between the "bearings" (C and D) of the casting box shown in Figure 2.

Fig 2

The space between the bottom of the box (B) and the top of the bearings (D and C) are just the height of a type, thus making the cast when finished the same height. The lid (E) is then thrown up and clamped as shown in Fig. 3, and hot type metal poured in on top of the plate. After this has cooled it is taken out and the plate removed from the metal, when it is found that every place that the artist